

MATT WAGNER

**THE Shadow**

YEAR ONE

DYNAMITE 6



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# THE *Shadow*

YEAR ONE



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**MATT WAGNER  
WILFREDO TORRES**

# STOP NOW



SAMUE '13  
MW

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**THE Shadow**

YEAR ONE

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# THE *Shadow*

YEAR ONE



# THE *Shadow*

## YEAR ONE

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BRUNO  
LUCHESSÉ...HATCHET  
MAN FOR ENNIO  
BIANCHI'S MOB.

YEAH...SO  
WHAT?



SO...WE GOT  
YOU, DEAD TO RIGHTS,  
AT THE SCENE OF AN  
ATTEMPTED ARMORED  
CAR HIJACKING. YOU'RE  
LUCKY YOU WEREN'T  
FRIED TO A CRISP LIKE  
THE REST OF YOUR  
BUDDIES.

WE KNOW  
THIS WAS A JOINT  
STING, BETWEEN  
YOU MUGGS AND  
CARLO LUPPINNO'S  
GANG.

SO WHAT  
WENT WRONG, BRUNO?  
WHO INTERCEPTED YOUR  
CREWS AND CAUSED  
THAT EXPLOSION? WAS  
IT **ANOTHER** MOB?



**GIVE IT UP,  
Y'SACK O' TURDS!**  
WE KNOW ALL ABOUT  
THE LITTLE "WAR"  
YOU SCUMBAGS  
BEEN WAGIN'!

THIS  
WAS **BIG GUN**  
**MASSARETTI'S**  
**HIT, RIGHT?!**

N-NO!  
IT WASN'T  
HIM! I-IT  
WAS--



MY AUNT  
MYRTLE! WHAT'S  
THIS... "HONOR  
AMONG  
THIEVES"?!

N-NO WAY!  
I AIN'T PROTECTING  
MASSARETTI--THAT  
SONUVABITCH!

IT...IT WAS  
**SOMETHING**  
**ELSE!**



LISTEN, INSPECTOR...  
Y'GOTTA **BELIEVE** ME!  
THERE'S THIS—THIS  
**THING**, BEEN HITTIN'  
**ALL** THE MOBS!

HE'S LIKE  
A-A...**SPOOK** OR  
SOMETHING! APPEARS  
OUTTA **NOWHERE!**  
H-HE'S LIKE A  
GODDAMN **ANGEL**  
OF **DEATH!**



TH-THEY  
CALL HIM...**THE**  
**SHADOW!**



THE...  
**SHADOW?!**



OH, MAN...  
THAT'S **RICH!**



**NO!**  
**DON'T--!**

F-FER  
GODSSAKE!  
PLEASE...

D-DON'T...  
**LAUGH!**





YOU BOYS ALL  
FINISHED? THIS HERE'S  
A SMORGASBORD...  
AND YOU AIN'T HAD  
**DESSERT!**

AHHH YOU  
SWEET THING...TASTY  
AS PEACH COBBLER!  
I MIGHT JUST--

ALRIGHT...  
**ENOUGH ALREADY!**  
WE GOTTA GET  
BACK.



HOLD UP YOU  
GUYS. I GOTTA  
TAKE A LEAK.

CHRIST!  
YOU COULDN'T  
DO DAT 'FORE  
WE **LEFT!!**

I'M TELLIN'  
YOU GUYS. THAT DARK  
ONE--ALICE? SHE'S  
LIKE A GODDAMN BOA  
CONSTRUCTOR! I GOT  
**BRUISES** ALL UP AND  
DOWN MY SIDES!



NO ONE TO TALK  
WITH...ALL BY MYSELF,  
NO ONE TO WALK WITH...  
BUT I'M DAAA DA  
DA-DA-DAAA...



AIN'T  
MISBEHAVIN'...  
DA DUM DEE DUM  
DA DA DAAA.

DA DEE  
DA DUM DUM...  
**UMPH--?**



PAUL VINCENT  
DE FAZIO...YOU ARE  
A MEMBER OF THE  
MASSARETTI CRIME  
FAMILY.

JESUS!  
W-WHO D'HELL  
ARE YOU?!

I AM  
THE SPECTER OF  
JUDGMENT AND THE  
WEAPON OF JUSTICE.  
I AM...*THE  
SHADOW!*

AND *YOU...*  
WILL ANSWER  
ALL THAT  
I ASK!



WHERE DOES  
YOUR BOSS HIDE  
FROM THE WRATH  
OF THE OTHER  
GANGS?

H-HE...  
MOVES AROUND.  
N-NEVER THE SAME  
SPOT TWO NIGHTS  
IN A ROW.



WHERE IS  
HE *NOW?*

D-DON'T  
KNOW...  
I-I'M JUST  
A SOLDIER.

W-WE RECEIVE  
OUR ORDERS BY  
PHONE...*RICHMAN'S  
DRUG STORE.*



CHRIST!  
WHAT IS  
**TAKIN'** HIM  
SO LONG?

YEAH,  
WHAT DID  
HE...**DRINK A  
WHOLE KEG  
O' BEER?**



THERE IS AN...  
**OUTSIDE PRESENCE** AT  
WORK IN MASSARETTI'S  
ACTIONS--A FORCE THAT  
DRIVES HIS ERRATIC  
BEHAVIOR.

**WHO AMONG  
YOU HAS SEEN  
OR HEARD SUCH  
A BEING?**



D-D-DON'T KNOW,  
BUT...M-MASSARETTI...  
HE--HE'S DA **BIG GUN!**  
HE'S THE...**B-BOSS OF  
ALL BOSSES!** HE--



**NO!** I SEEK A  
PESTILENT POWER  
THAT BENDS YOUR  
MASTER'S WILL  
AND REAPS ONLY  
DESTRUCTION.

**WHO AMONG YOU  
HAS WITNESSED THIS  
APPARITION! SURELY  
THERE ARE RUMORS...  
REMEMBER!**



I DON'T...  
ONLY...**SOLDIER...**  
KNOW...**BIG GUN...**  
**B-BIG BOSS!**



**GOTCHA!**



**HURRY!  
HE'S -NGH-  
TOUGH!**

**ALRIGHT,  
ASSHOLE! DON'T  
KNOW WHO YOU  
ARE. BUT--**





PFND

TONY!  
EDDIE...  
LOOKOUT!

NGHH!

EAT LEAD,  
SONUVABITCH!

KLANG  
PTING

BANG  
BANG  
BANG

CHNGGG

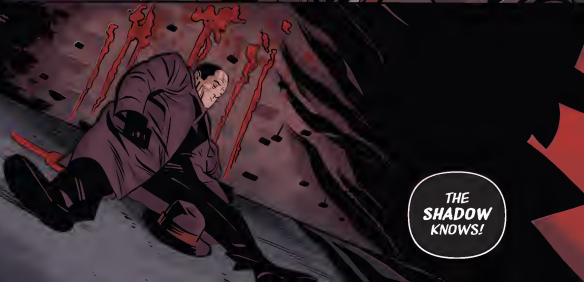








MARONE! I  
THOUGHT I SAW...  
I WAS SURE...



"I APPRECIATE YOUR  
HELP, CORPORAL."

UNITED STATE  
MILITARY SERVI  
DEPOSITORY

Y'SEE, I'M...  
I REPRESENT A LINEAGE  
TRUST AND I FIGURED THE  
EASIEST PLACE TO START  
WOULD BE TO SEE IF THE  
MAN I'M LOOKING FOR  
EVER SERVED.

SO, LET'S  
SEE...**ALLARD.**  
HERE WE GO!



HMM...**THAT'S**  
STRANGE. SAYS HE  
ENLISTED IN '17, DID HIS  
BASIC AT FORT DIX AND  
THEN WAS STATIONED  
IN FRANCE.

BUT THAT'S IT.  
NO TOUR OF DUTY  
DETAILS. NO DISCHARGE  
DATE. HE'S OFFICIALLY  
LISTED M.I.A.



NOT SURPRISING...  
CONSIDERING WHAT A GODDAMN  
**MESS** IT WAS OVER THERE.  
CHANCES ARE HE'S DEAD.

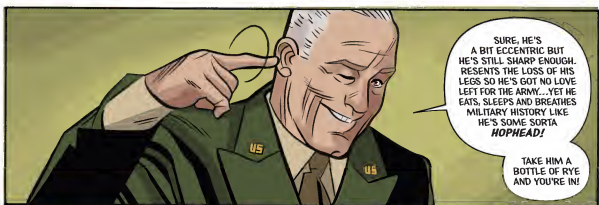
AW **NUTS!** FOR  
MY REPORT I NEED  
TO BE **SURE!**  
THERE'S A LOT OF  
FAMILY MONEY  
AT STAKE.



WELLLL, JUST  
BETWEEN YOU,  
ME AND THE  
STRATOSPHERE...

YEAH?  
WHAT'AYA  
GOT?!







# COBALT CLUB

"I AM NOT *USED* TO BE ELUDED FOR SO LONG..."

DEPRIVED OF HIS ABILITY TO *STRIKE* DEADLY AND TRUE, HE BECAME LIKE A CAGED AND HUNGRY WOLF.

ESPECIALLY BY ONE SUCH AS *HE*, LITTLE MORE THAN A COMMON THUG!

THERE IS A DARK VEIL AROUND HIS MOVEMENTS, ONE THAT CAMOUFLAGES HIS TRAIL. IT *MOCKS* MY EFFORTS AND *CHORTLES* AT THE DESTRUCTION IN ITS WAKE.

HIS SINGULAR FOCUS, FINDING AND BRINGING DOWN HIS PREY.

I *MUST* FIND A WAY TO PIERCE THAT SHROUD!

I DON'T UNDERSTAND... YOU MEAN HE'S *PROTECTED* BY SOME SORT OF... PSYCHIC FORCE?? SOMETHING... LIKE *YOU*??!

AT LEAST IN PUBLIC, HE WAS ABLE TO REFRAIN FROM ANY RESTIVE PACING.

YOU ARE AN OPERATIVE, MARGO... AND NEED NOT *CONCERN* YOURSELF WITH THE OVERALL MISSION.

OR, GOD FORBID, *LAUGHING!*





LOOK, YOU SAID  
IT YOURSELF---I **KNOW**  
JOE...GIUSEPPE...BIG GUN,  
WHATEVER YOU WANT  
TO CALL HIM.

THERE'S **NO WAY**  
HE COULD HAVE STAYED  
COOPED UP IN HIDING  
FOR THIS LONG. SOONER  
OR LATER, HE'LL **HAVE**  
TO BLOW OFF SOME  
STEAM!



INDEED.



DON'T  
YOU WORRY,  
DOUGLAS.

THERE'S A FAIR  
AMOUNT OF PUBLIC SERVICE  
JOBS JUST **WAITING** FOR  
THE RIGHT, MMM...  
**CONSTITUENTS!**

HAR! COULDN'T  
HAVE SAID IT  
BETTER MYSELF,  
RALPH!



BE THAT AS IT MAY...YOUR  
SERVICES THIS EVENING ARE  
NO LONGER REQUIRED. TAKE  
THE LIMO HOME AND AWAIT  
FURTHER INSTRUCTIONS.

**COMMISSIONER  
WESTON** MAY BE  
A DRY WELL, BUT A  
DESPERATE MAN MUST  
TRY TO DRAW WATER  
FROM ANY SOURCE.



ALL THOSE  
SECRETS...HE WAS  
**SO** INFURIATING.

AND...HE WAS  
BARKING UP THE  
WRONG TREE.

**HARLEM.**

CLUB DU MAMBO

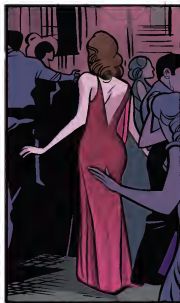
JOE MASSARETTI ONLY FREQUENTED VENUES LIKE THE **COBALT CLUB** WHEN HE WANTED TO POLISH UP HIS THIN VENEER OF LEGITMACY.

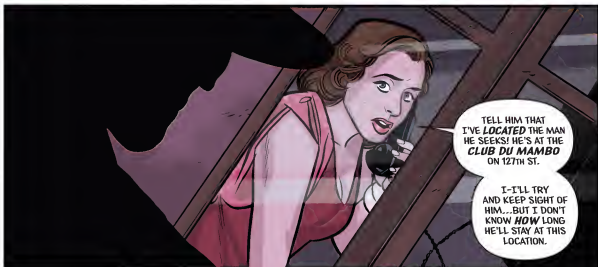
HIS OWN ENTERTAINMENT PREFERENCES RAN A BIT MORE...**RAUCOUS.**

THE JOINT IS JUMPING TONIGHT.

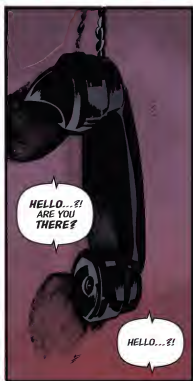
AND I'D BE **SURPRISED** IF HE COULD RESIST.



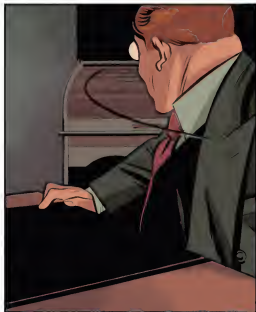














OUT  
HERE!

UNGH—!

WELL, WELL...  
LOOKIT HERE!



ONE OF MY CAST-  
OFFS...TRYIN' TO CLIMB  
BACK IN THE BOAT!  
DOESN'T KNOW WHEN TO  
LEAVE WELL-ENOUGH  
ALONE!



JOE!  
I-I KNOW THIS  
LOOKS **BAD**, BUT  
I WAS JUST—

SAVE IT, SISTER!  
AIN'T **NO WAY** YOU'D BE  
HANGIN' IN A JAZZ JOINT OF  
YOUR OWN ACCORD. YOU WAS  
ALWAYS MORE THE OPERA  
AND BALLET TYPE!

AND, UH...IT'S BEEN, WHAT?  
FOUR-FIVE MONTHS NOW AND YOU AIN'T NO  
BIGGER 'ROUND THE MIDDLE...WHICH MEANS  
YOU WAS **LYIN'** ABOUT BEING KNOCKED UP!  
TRYIN' TO REEL ME IN, EH?!



PLEASE...  
I CAN EXPLAIN!  
I—

Y'KNOW, **LAST TIME**  
WE CROSSED PATHS,  
I SENT MY BOYS TO  
ESCORT YOU OFF THE  
EDGE OF A ROOF!

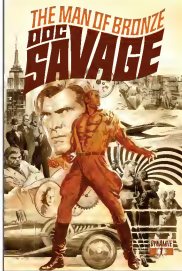
NOW,  
I'M THINKIN'...  
GUESS IT JUST  
WASN'T **HIGH**  
ENOUGH!

to be continued

# DYNAMITE®

## IN THE NEWS - OCTOBER 2013

**DYNAMITE SIGNS DOC SAVAGE LICENSE WITH CONDÉ NAST, BRINGING BACK THE MAN OF BRONZE IN A NEW SERIES BEGINNING IN DECEMBER**



Dynamite is proud to announce signing a new agreement with Condé Nast that will bring back the legendary man of action Clark Savage Jr. in an all-new Doc Savage comic book series scheduled to debut in December 2013. The second project developed as part of their licensing partnership with Condé Nast, the new Doc Savage follows on the heels of their top-selling comic book series, The Shadow, and its related spin-off titles. Chris Roberson, acclaimed comic book writer of *Masks* and *iZombie*, joins talented artist Bilquis Evely as the contributing creators. The first issue will feature a cover by superstar painter Alex Ross (*Kingdom Come*, *Marvels*, *Masks*), with special variant cover editions also provided by John Cassaday (*Astonishing X-Men*, *Uncanny Avengers*) and Stephen Segovia (*X-Treme X-Men*).

"In the course of my comics career, I've been lucky enough to work on nearly every character and series that mattered the most to me growing up," says the New York Times bestselling author, Chris Roberson. "Doc Savage is one of the final characters left on my bucket list. Growing up in the 70s, it was impossible to miss the Doc Savage reprints in every bookstore and on every newsstand, with those striking covers. Doc quickly became and remained my absolute favorite of all of the pulp heroes, and the stories of Lester Dent were a huge influence on my own writings."

Readers were first introduced to the pulp adventures of Doc Savage in 1933, courtesy of *Doc Savage Magazine* by Street and Smith Publications. Raised from the cradle to be the pinnacle of mental and physical perfection, Clark Savage Jr. travels the world using science and sinews to right wrongs, aid the oppressed, and liberate the innocent. With his team of able associates at their headquarters high atop the tallest building in the world, he is tireless in his pursuit of knowledge and justice. "In many ways, Doc Savage was one of the most significant precursors of comic book superheroes, and action heroes of the 20th century in general," says Roberson. "You can see elements of the character in everything from Superman to Batman, the Fantastic Four to James Bond."

Doc Savage tales appeared regularly in a variety of media (including novels, comic books, radio serials, and film) over the eighty years since the character's inception. The setting of the new Doc Savage comic book series is fitting, as the breadth of its action extends over many decades. "The story we're telling is pretty sweeping in scope," says Roberson. "We start in 1933, soon after Doc Savage made his first public appearance. The next issue takes place in the late 1940s, shortly after the last published issue of the Doc Savage pulp magazine. The third issue jumps forward to the early 1960s, and so on. Each of these issues will be self-contained adventures that gradually piece together into one larger story spanning some 80 years. The approach we're taking is, just because the magazine was no longer being published, that doesn't mean that Doc wasn't still out there saving the world."

New York Times bestselling writer Chris Roberson is best known for his Eisner-nominated ongoing comic book series *iZombie* (co-created with artist Mike Allred), his modern fantasy series *Memorial* (co-created with artist Rich Eise), the *Fables* spin-off *Cinderella*, and his work on *Superman*, *Star Trek/Logan of Super-Heroes*, *Masks*, and *Elixir: The Balance Lost*. His current projects include *Edison Rex* with Dennis Culver, *The Mysterious Strangers* with Scott Kowalchuk, and both *Codename: Action* and *The Shadow* as published by Dynamite.

Artist Bilquis Evely is a talented newcomer to the comics scene. Most recently, Evely contributed interior artwork to the Condé Nast-licensed one-shot special comic book, *The Shadow Annual 2013*, debuting in stores in early September.

"We are so incredibly pleased to add Doc Savage to our proud line of comic books," says Nick Barrucci, CEO and publisher of Dynamite. "Its high adventure in exotic locales, its atmosphere of mystery and magic, and its retro-cool science fiction make for the perfect addition alongside our other Condé Nast mainstay, *The Shadow*. Chris Roberson is the perfect writer for the series. He'll be presenting Doc's journey from its beginning to now, highlighting his triumphs and loss (including many of his closest friends, who he will outlive), and establishing how Doc made it through the decades and continues his mission in today's society."

*Doc Savage #1* will be solicited for retailer order through Diamond Comic Distributors' October Previews catalog, corresponding to items shipping in December 2013. Three accomplished industry artists provide cover variants:

Alex Ross, bestselling and multiple award-winning artist of *Kingdom Come*, *Justice*, and *Marvels*, will provide an iconic cover for *Doc Savage #1* and future issues, as well.

John Cassaday of *Astonishing X-Men* and *Planetary* fame provides a "VIP Edition" variant comic book offered to qualifying comic shop retailers that support the launch with strong orders.

Stephen Segovia (*X-Treme X-Men*, *Adventures of Superman*) will provide a variant cover that select stores in the USA, Canada, and the UK may share as a retailer exclusive.

Comic book fans are encouraged to reserve copies of *Doc Savage #1* with their local comic book shop or hobby specialty store. *Doc Savage #1* will also be available for individual customer purchase through digital platforms courtesy of Comixology, Iverse, and Dark Horse Digital.

## NEXT ISSUE:



### ISSUE #7

Margo's solo attempt to locate Big Gun Massaretti lands her in the hands of her crazed ex-lover. Danger looms high above the streets of old New York as The Shadow attempts his most daring rescue ever! Meanwhile, an intrepid reporter inches ever closer to uncovering The Shadow's guarded secrets...

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# DYNAMITE®

## IN STORES NOW! THE SHADOW NOW #1

### DAVID LISS TALKS ABOUT *THE SHADOW* AND BRINGING HIM INTO THE 21ST CENTURY!



By the time I was in middle school, I had become an avid reader of fiction, particularly pulp in all its varieties – the more lurid the cover, the better. I devoured works by Robert E. Howard, Edgar Rice Burroughs, H. P. Lovecraft, and the Shadow novels of Walter B. Gibson. I was also, by then, a full-fledged fan of comics and science fiction. For the record, I was a *Doctor Who* fan when the Doctor was played by Tom Baker and admitting to watching the show did not get you pop culture points, it got your ass kicked on the way home from school.

Years later, I became "serious." I went to graduate school to study 18th century British literature, and while my love of comics, science fiction, and pulp did not vanish, it was inevitably boxed out. I stopped visiting the comic book store because I was short on money and even shorter on time. When I finished my course work and was preparing for my exams and my dissertation, I no longer had time for much of anything but my graduate studies. I got rid of my television and cancelled my magazine subscriptions. I almost never went to movies. Reading for pleasure was a distant memory.

Those weren't the reasons I dropped out of graduate school. The truth was that I began to realize the academic life wasn't for me, and I wanted to take a crack at my long-time ambition of being a professional writer. I turned my graduate research into my first novel, *A Conspiracy of Paper*, and I was suddenly being taken seriously as an author. I was able to write full-time, and that meant I had the time to read whatever I wanted. I bought a television – and even got cable. I went to movies. I made my way back to the comic shop. But by now my love of genre had become something of a secret. I wrote serious historical fiction, and that meant I didn't tell my friends about the science fiction and pulp and comics I enjoyed. When *Doctor Who* returned to television, I celebrated in private.

Then the craziest thing happened. An editor from Marvel asked me if I was interested in writing comics. He wanted me to do a one-shot of an old Timely character called the Phantom Reporter. I told him

I'd love to do it, but I didn't want to learn how to write comics only never to get another chance to use the skill, so I asked him to keep an eye out for other projects.

The projects, when they turned up, had pulp all over them. And the thing was, writing comics set me free. This was stuff I'd loved, and the fact that I was getting paid for writing it made me feel empowered to let the world know what I loved. I started looking for more comics projects. I began writing horror and dark fantasy, and – more recently – space opera. Pulp allowed me to be myself.

A few years back, I started talking to Dynamite about writing for with them, and when the opportunity arose, I begged for the chance to take on the newly-acquired *Spider*. This was a great character, and it got at the heart of what I loved about both pulp and comics. There was also a kind of archival and scholarly pleasure in taking a character rooted in the 1930s and bringing him into the modern world. The two aspects of my writing career seemed to come together.

Then, when Dynamite acquired *The Shadow*, I told them I wanted in. What I found most intriguing about working on *The Shadow Now* was the opportunity to take a character who is deeply entrenched in popular culture, and one who has a long and complicated history, and build on that. With *The Spider*, I was reinventing a character, taking the elements that worked, altering those that felt dated. *The Shadow Now* evolves a character, building on what has come before, and accepting it as canon.

Not only did all those old pulp stories really happen, but so did the great Howard Chaykin series from the 1980s, which established a logic for the Shadow vanishing and reappearing every few decades. It also created the possibility of writing about a very different sort of character, not because he changes, but because the world around him does. Back in the 1930s, this was a character fully in his element. Now, he's both a force to be reckoned with and a relic from the past. This gave me the opportunity to write about a much more human Shadow, one who is less a force of nature than a human being – an extraordinary one, but still one with flaws and doubts and vulnerabilities.

In many ways, *The Shadow Now* is not only a great celebration of my love of pulp, but is a way to blend together the many and often incongruous aspects of my career: the pulp, the historical fiction, the archival interests. My academic background prepared me perfectly for this. How's that for irony?

I went into this project trying to take the governing conceit seriously – that this is a vigilante from the '30s now set loose in our own time. How will the changing world affect him? How will it affect the way he does business? And how will his greatest enemy, Shiwan Khan, endure the same circumstances? There are new characters and new connections, but the pulp roots run deep. And there's no one better to do the art than Colton Worley, whose style feels both ultra-contemporary and retro cool at the same time. The whole project has come together beautifully, and I like to think it stands as a testimony of my genre love set free.

### ENJOY A PREVIEW OF THE SHADOW NOW #1!

Written by DAVID LISS  
Art by COLTON WORLEY  
Letters by ROB STEEN  
Main cover by TIM BRADSTREET